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ABSTRACT

The document presents Module 8, gifted and talented students among educationally disadvanted groups, of the Star Power modules developed for school personnel who have an interest in or a need to explore the area of gifted and talented education. It is explained in an introductory section that the modules can be used for independent study, for small group interaction, or for a large group inservice program. The goals of this module are to discover the wealth of ability and talent among culturally different, socioeconomically disadvantaged, and female students and to help them develop their potential. Sections include the following: enabling objectives (such as use appropriate methods to locate gifted/talented students among the minorities, the poor, and females); rationale to establish a frame of reference; preassessment tests and evaluation; instructions for scoring the preassessment instrument; activities (which include trying the Torrance Checklist of Creative Positives with at least five students and planning units in Black literature, Mexican American literature, and/or literature by women); and postassessment procedures. (SBH)

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star power

providing for the gifted & talented

MODULE 8

GIFTED AND TALENTED STUDENTS
AMONG OTHER EDUCATIONALLY DISADVANTAGED GROUPS

by

Elizabeth Duke

EDUCATION SERVICE CENTER, REGION XIII

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1977

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We would be remiss if we did not also recognize here the splendid contributions of more than 35 mothers in the Richardson area, members of different parent associations for the gifted and talented, who also participated in the field testing.

PROCEDURE

The modular approach to professional growth is an alternative to attending workshops and institutes which may be inconveniently located and to taking college courses which may be scheduled at times that are awkward for the individual. The modules can be used for independent study, for small group interaction, or for a large group in-service program. They have been designed to serve as a minicourse, an introduction to the study of gifted child education.

The following is a step-by-step description of the proper procedure.

1. Read the goals and objectives thoughtfully so that you know what is expected of you by completion of the module.

2. Read the rationale to establish a frame of reference.

3. Try the preassessment and compare your responses with those given in the preassessment evaluation.

4. Score your responses IF YOU WISH; then determine whether you will complete those activities specified in the section headed "Entry Level" or whether you will select the activities you feel you need.

5. Proceed to work with the activities identified.

6. Try the postassessment to find out how successful you were in attaining the established objectives.

7. Compare your responses with those given in the postassessment.

8. Decide whether you will recycle as directed, proceed to another module, or invest your time and energy in something else.

The other modules in the STAR POWER series are listed on the inside back cover.

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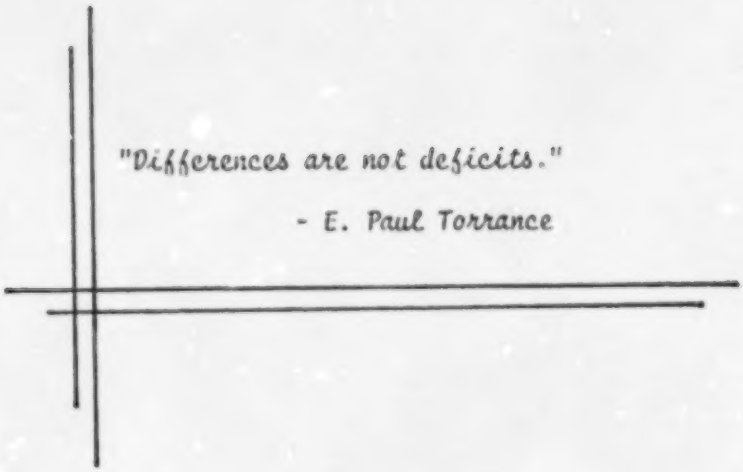
IN SEARCH OF GIFTED/TALENTED STUDENTS
AMONG MINORITIES, THE POOR, AND FEMALES


"Differences are not deficits."
- E. Paul Torrance

GOALS: *To discover the wealth of ability and talent among culturally different, socioeconomically disadvantaged, and female students and to help them develop their potential.*

I. Enabling Objectives

After completing this module, you will be able to

1. Use appropriate methods to locate gifted/talented students among the minorities, the poor, and females.
2. Design activities that will develop specific talents and/or intellectual potential.
3. Guide these students in exploration of a wide variety and range of possible careers.
4. Plan ways for students from different cultural backgrounds to share their cultural heritage with others.

II. Rationale

William Moore's first-grade teacher predicted he would not be able to complete high school.

> *He became President of Seattle Central Community College in Washington.*

H. L. Erth was placed in a class for the mentally retarded when he went to school.

> *He became Director of the Human Development Center at the University of Toronto, Canada.*

George Carruthers never was part of a program for gifted students, never received recognition in special science programs in school.

> *He developed the lunar observatory installed by Apollo 16 astronauts on the moon and won the 1972 Science Award of the National Aeronautics and Space Administration.*

Using Lorraine Hansberry's title for her autobiography, Dr. John Chavis (1973) said, "Those who are young, gifted, and black have neither been observed nor served to an appreciable extent." Besides "black," he could have added, "brown" and "female." The experiences of Moore, Erth, and Carruthers are typical of students whose backgrounds differ from the male-dominated middle-class Anglo culture.

Just as we have ignored the potential of disabled (handicapped) students in our search for the gifted/talented, we have tended to assume that students who do not come from relatively affluent, white middle-class suburban homes lack the potential to be gifted or talented. Yet as

Arnold Gallegos (1973), Clifford Stallings (1972), and others have pointed out, among the culturally different and the poor, we can expect to find our LARGEST "unmined source of talent" (A. Harry Passow, 1972). To that group we can add "females."

Perhaps one of the reasons these pupils have been ignored is that little attention has been given to developing nonacademic talents: musical, artistic, mechanical, social, dramatic... These are the very areas in which the economically deprived and members of certain minority groups excel when given the opportunity. Studies of these students have revealed them to be high in figural fluency and figural originality although generally low on verbal creativity (Richmond, Norton, 1973). This apparent verbal deficiency could well be the result of lack of appropriate training in the language of the classroom, of limited exposure to test-taking (resulting in uncertainty and/or confusion) and /or of lack of other experiences common to students from middle-class backgrounds. These three factors affect performance on standardized tests and lead to unwarranted conclusions that students from low socio-economic backgrounds and those with cultural/linguistic differences have low ability. In addition, these students often exhibit their natural abilities in ways which are not always standard or in ways which are definitely negative, thus reinforcing false beliefs that these young people are mentally deficient.

Females have different problems in having their potentialities recognized, often compounded by also representing minorities or the poor.

There are many Thomas Bradleys, Marian Andersons, Andrew Youngs, and Shirley Chisholms; Vicki Carrs, Ramona Bañueloses, Henry B. Gonzálezes, Tomás Riveras, and Amado Peñas; as well as Charlotte and Emily Brontës, Mary Cassats, Marie Curies, and Margaret Meads needing to be helped to fulfill their potential. Those individuals who have achieved success in a variety of careers are not unique exceptions among others of their kind. They are examples of what can happen if educators will search for and encourage potentialities that may be cloaked by color, non-Anglo surnames, economic level, sexual identity...

"Talent is not the prerogative of any racial or ethnic group, any social class, or any residential area" (A. Harry Passow, 1972). Let us make a concerted effort to locate and provide for those students whose true abilities have been overlooked because of our own biases, indifference, and/or past educational practices.

III. Preassessment

PLEASE DO NOT WRITE IN THE MODULE.

If you prefer to check your answers as you complete each item, turn to the page(s) indicated below the item.

1. Name at least 3 methods you could use to locate gifted students among minorities, the poor, and females.

   (Page 6)

2. State which of the six areas of giftedness will probably NOT be discovered among the groups named in Number 1.

   (Page 7)

3. List activities to develop a variety of abilities.

   (Page 6)

4. List ways to guide students in these groups in exploring careers.

   (Pages 7 and 8)

5. Describe ways for students from different cultural backgrounds to share their cultural heritage with others.

   (Page 8)

If you did not check your answers while you were working, turn now to the pages listed below and compare your responses.

Number 1: Page 6
Number 2: Page 7
Number 3: Page 6
Number 4: Pages 7 and 8
Number 5: Page 8

GT # 8

PREASSESSMENT EVALUATION

1. Methods to locate the gifted/talented among minorities, the poor, and females (ANY 3):

   a. Torrance Checklist of Creative Positives
   b. Torrance Tests of Creative Thinking (especially the figural part)
   c. Alpha Biographical Inventory
   d. ABDA, Catherine Bruch's Abbreviated version of the Stanford-Binet for the Disadvantaged, based on the Meeker analysis of Guilford's Structure of Intellect model with emphasis on what is being done WELL and yielding a profile of STRENGTHS
   e. Raven Standard Progressive Matrices (measures of non-verbal efficiency)
   f. Observation of children who stand out in class discussions because of fluent, original ideas or who show leadership on the playground
   g. Peer evaluations (nominations)
   h. Teacher nominations based on rating scales or checklists
   i. Search for abilities rather then disabilities
   j. Search for existing skills as indicated in daily activities
   k. Interest inventories
   l. Individual interviews about student's background and pleasures

3. Activities

   a. Create a warm, accepting, ENRICHED learning environment.
   b. Provide concrete experiences which enable students to explore different areas of talent.
   c. Use community situations as a basis for learning as often as possible.
   d. Encourage use of community resources, wherever and whoever they may be
   e. Provide for development of basic skills which may be lacking - but NOT in remedial class(es) or section(s) and NOT with the effect of degrading the student's home language or dialect.
   f. Encourage/teach divergent thinking.
   g. Plan independent study projects with students.
   h. Emphasize integration of the arts and creative thinking in all subjects within a "theme" approach.
   i. Plan research through use of films.
   j. Provide simulations (games) to develop skills of leadership/soial interaction.
   k. Have students conduct interviews of different types for different purposes.

2. Areas of giftedness (USOE definition: PL 91-230, Section 806)

   a. Intellectual
   b. Academic
   c. Creative and productive thinking
   d. Leadership
   e. Visual and performing arts
   f. Psychomotor

   All areas are likely to be represented by some students among minorities, the poor, and females.

   A study of demographic factors (William F. Brazziel, 1974) led to the discovery that there were no differences in the spread of I.Q. scores between minority group children and the white norm group when the same five characteristics existed: two parents, four or fewer children, a father with a job rated high on an occupational rating scale, a mother with college aspirations for the children, and residence in a home that was owned or with parents planning to buy a home.

   Other research has provided evidence that the life experiences of the economically disadvantaged students prepare them for creative achievement because they so often have to learn to make do with whatever is available. (Torrance, 1971) In a later study (1973), Torrance pointed out the superior performance of disadvantaged black children over white children in producing ideas for the use of junk automobiles. In another study the results of a 10-minute brainstorming session between low-income black and predominantly affluent gifted white children showed that the disadvantaged group produced 76% more ideas than the norm group, demonstrating greater originality and imagination at the same time. ("The Creative Ghetto," *HUMAN BEHAVIOR*, December, 1974, page 37) Anita O. Solomon (1974) made an analysis of 722 children in first, third, and fifth grades of selected Washington, D.C., schools and discovered that the disadvantaged children performed much better than advantaged children in many areas of creative thinking, especially in third grade. Arnold M. Gallegos (1973) regards creativity as possibly the major dimension of giftedness.

4. Ways to guide students in exploring careers

   a. Expose students to many different ways of making a living.
   b. Help students plan occupational goals - long and short range.
   c. Find individuals in the community to assist as occupational models.
   d. Help girls to realize how they can combine career and homemaking if they wish.

e. Arrange for early apprenticeships with appropriate community individuals, including school personnel (assistant to nurse, librarian, teachers, central office staff)
f. Encourage participation in local orchestras, theater and dance groups...
g. Help students go to summer camp for new learning experiences which may enable them to develop proficiencies which could lead them into careers in the recreation field.
h. Arrange tours of college campuses and visits with college admissions officers.
i. Arrange for former graduates of those colleges, also alumni of the local school who attended the colleges, to speak to groups.

5. Ways students can share cultural heritage

a. Encourage bilingualism with students teaching own dialect or language to teacher and other students,and discuss ways this dialect or language differs from "book" English.
b. Encourage students to teach skills learned in the subculture that are not part of the curriculum.
c. Have students investigate traditions and folklore, also crafts typical of their culture. (Judy Judy, Instructional Coordinator for Houston's Vanguard Program, says, "If we want to study a culture, we cook a lot.")
d. Encourage students to teach others the music and dances of their culture.
e. Have students investigate the lifes of individuals of their culture or sex who have been successful in various ways, including those from history as well as those still living.

If you prefer, proceed directly to Activities and complete one or more as needed. Otherwise, score your responses according to the following guide.

SCORING

Item 1: Allow 2 points for each method specified.

Item 2: Allow 2 points for each different type of giftedness listed that is the same as or equivalent to the words used by U.S.O.E.

Item 3: Allow 2 points for each suggestion given for guiding students in exploring careers.

Item 4: Allow 3 points for each approach described to enable students to share their cultural heritage.

ENTRY LEVEL

Mastery is represented by 27 points or better on all five items, including the required minimums. If your score equaled or exceeded **27, you need not** *complete this module.*

Item 1: If you did not score at least 5 points, you need to develop familiarity with the various measuring devices available. Complete at least 2 of the following: Activities 1, 2, 3, 4, and/or 6.

Item 2: If you did not score 10 or better, you will find these activities helpful to expand your knowledge and understanding of different groups: Minorities - 5, 13, 14, 15, 16, 17, 18, 22, 23, 24, 31, 31
The Poor - 8, 19, 20, 21, 11, 12, 13
Females - 9, 10, 11, 12, 28, 29
and/or different types of giftedness: See page 24, Number 2, for relevant activities.

Item 3: If you scored fewer than 5 points, your biases may be showing. Complete activities listed on pages 7, 8, Number 4, or pages 21, 22, Numbers 35, 36.

Item 4: If your score is less than 7, you seem to lack awareness of the values of other cultures. Complete as many of these activities as you need: 7, 13, 18, 22, 25, 26, 30, 31, 32, 33, 34, 37.

IV. Activities

NOTE: In all of the following activities, the students selected should represent
* minority groups
* the poor
* females.

1. Try the Torrance Checklist of Creative Positives (Appendix A, p.29) with at least 5 of your students. As you consider each item, write the names of children who immediately come to mind. Use the results to guide you in using OTHER measures as cross checks on the potential indicated by this checklist.
2. Administer and score the TORRANCE TESTS OF CREATIVE THINKING (in the kit) with at least 5 students to determine levels of apparent creativity. (Disadvantaged students have done well on these tests in the past.) Provide a supportive atmosphere in which students do not feel threatened. Give attention to motivation and warm-up activities before the test. Encourage students to respond freely.
3. Administer and score THINKING CREATIVELY WITH SOUNDS AND WORDS (in the kit) with at least 5 students who have given evidence of creativity in ideas, questions, art work, writing, or other ways as a verification of fluency, flexibility, originality, and/or elaboration.
4. Examine the Renzulli/Hartman Scale for Rating Behavioral Characteristics of Superior Students -in the kit. Which items on the scale might NOT accurately measure the potential of gifted children from low-income families? Of minorities? Of girls? Which section

of the scale would be most helpful in identifying gifts of disadvantaged children?

Choose one section to use in rating a class or group on one day. (Some teachers have been able to arrange for teacher aides to help in the supervision of activities while the teachers complete the ratings.) As you analyze the results, compare the scores of disadvantaged students with those of advantaged students to decide for yourself whether this scale is helpful in measuring the gifts of the disadvantaged.

5. Read one or more of the following (in the kit) for better understanding of the feelings and thoughts of the group(s) represented:

   a. TO BE YOUNG, GIFTED, AND BLACK, by Lorraine Hansberry.

      As you read, jot down the characteristics of this talented black woman. What gifts did she have which are unique? What experiences in her life were especially important?

      Think about black females with whom you work, and try to identify similar characteristics that suggest talent to be encouraged.

   b. WE ARE CHICANOS, by Philip D. Ortego, ed.

      What values are expressed in this anthology? Which characteristics of this group of authors stand out the most? What special gifts can be attributed to the authors' experiences as Chicanos?

   c. CAN'T YOU HEAR ME TALKING TO YOU? by Caroline Mirthes and the Children of P.S. 15.

      What special talents and gifts are displayed by these children

who live in poverty? What characteristics do they share with other gifted children? What insights have they gained because of their economic situation?

d. DAUGHTERS IN HIGH SCHOOL, by Frieda Singer, ed.

What topics are these young women writers most concerned with? What experiences have been significant to them. Are there particular characteristics which gifted young women share as a group?

6. Order the film, "Dream of Wild Horses," from your local Education Service Center (ESC, XIII: # 11105 9 minutes) as a device for locating students with high potential. Show the film to the group with whom you work. Then ask the following questions:

Which scene stands out in your mind?

What colors do you remember from the movie?

Which sounds do you remember?

What kind of music was playing? If you could change the music, what music would you choose to go with the movie? (If students wish to discuss instruments and musical themes, encourage them to do so.)

How do you think the horses felt? Have you ever felt the same? Under what circumstances?

If the horses could have spoken, what do you think they would have said?

How did the film make you feel? Were you reminded of anything that has ever happened to you?

(continued)

What do you think this film might have been indicating about life?

If you could speak to the horses, what would you say?

Notice any student's unusual ability to

* recall details
* respond emotionally to the film
* interpret the film's meaning or relate it to life.

In order to give each person a chance to respond, keep a tally of speakers and call directly on those who may be listening but not participating. If, however, they wish to "pass," let them, remembering to watch for possible contributions later.

7. Ask the children in your class from different cultural groups to name the people they most admire. (These may be people that they know personally or people that they have seen or heard about in the news or entertainment world.)

   Ask what it is about each person that they respect. Compile a list of characteristics which are highly regarded by different cultural groups. Are there students in your classroom or in the group who exhibit these characteristics? (Notice any differences between different cultures.)

8. Read "Finding Hidden Talents Among Disadvantaged Children," by E. Paul Torrance (Appendix B, p. 30). Name three ways in which Torrance motivated disadvantaged and gifted children to display their talents.

   What difficulties were encountered? How did the format of the

creativity workshop enable the students to respond at their own levels and in the context of their own experiences and cultures? Plan a similar approach for your students.

9. Have your female students read "Barbie Doll," by Marge Piercy (Appendix C, p. 37) and discuss at least five sterotypical views of women. (Notice how these could blind a teacher to the gifts of female students.)
10. Have students watch television for two or three hours one night and take notes about advertisements which portray women in the roles of dedicated housewives or sex objects. Discuss with the students (1) how these images affect the minds of girls who are gifted (especially little girls) and (2) similar images that they have seen in magazines and/or textbooks. Consider ways you can help your female students go beyond these stereotypical images. Help the students think of alternative images of womanhood which would open up a new range of possibilities for women of the future.
11. Have students read "Don't Miss America," by a high school student, Maxine Orris (Appendix D, p. 38). In discussion encourage the students to specify (1) ways schools prepare female students for a future role of wife and mother, (2) how this conditioning prevents young women from developing their gifts and talents, (3) ways teachers can help girls develop their full potentialities, and (4) ways counselors can help gifted girls set future goals for themselves.
12. Read "Talented, but Timid?" by Lucille Runnels (PROMISING PRACTICES,

pp. 28, 29 - in the kit). How did this study of the American woman change the outlook of the girls who took the course? Plan a unit designed to make girls aware of their history, problems, and possibilities as women. Specify objectives from the students' viewpoint and appropriate activities. Work with the unit in your classroom or with your group.

13. Read "Black Component," by Gloria Smallwood and Orlando Taylor PROMISING PRACTICES, pp. 22, 23 (in the kit). How do you usually respond when a black student says, "He seem happy," or "We be goin' now"? Plan a lesson in which a gifted black student will teach the class some of the sentence patterns commonly used in Black English. Plan another lesson in which a capable student (also black or from another cultural minority) teaches corresponding patterns in textbook English and/or in a different language. Have the class or group compare the ways different individuals speak and the influences of culture, neighborhood, etc. Also have the students discuss how speech is adapted to different situations.
14. Order the film, "Black and White: Uptight" narrated by Bill Cosby from your local Education Service Center (ESC, XIII: # 30457 35 minutes). Consider the following: What images of black people are examined in this film? What steps have black people taken to counteract negative images? What specific problems do black people face that teachers need to be aware of?
15. Encourage students to read and discuss NO MORE LIES, by Dick Gregory

(in the kit). What lies have history books told about minorities, women, and the poor? What factors do these three groups have in common? What possibilities does Gregory see for these groups in the future?

16. Read "Spanish-Speaking Component," by Juan Aragon and Leon Marquez (PROMISING PRACTICES, pp. 26, 27 - in the kit). What factors do teachers need to be aware of in teaching Mexican-American children? Think of three specific ways in which multi-lingual talents can be developed.

17. Order the film, "Mexican American: Invisible Minority," from your local Education Service Center (ESC, XIII: # 21606 38 minutes). View the film with your class or group and discuss to what extent it represents the situation today, what barriers Mexican Americans have faced,and what barriers they face in the classroom at present.

18. Read selections from THE CHICANOS, by Ludwig and Santibañez, eds. (in the kit).Name five things that you learned about Mexican-American history and five things that you learned about Chicano culture. Plan ways to incorporate these discoveries into your assignments and activities.

    Also try the "Barriology Exam." by Antonio Gomez on pp. 149 to 153. How well do you think white middle-class Anglo students would score if this were part of an intelligence test?

19. Read "The Real Welfare Crisis," by the Milwaukee County Welfare Rights Organization (Appendix E, p. 40). What group of people re-

ceives the largest welfare payments? What is the "real welfare crisis" according to the authors? What facts could you talk about in class to help reduce the sense of shame and failure that may people who must live on welfare have?

20. Read "Creativity and the Poverty Child," by Bruce Mitchell in PROMISING PRACTICES (in the kit). What opportunities do poor children need in order to develop verbal skills? What activities will help these children develop their abilities?

21. Make a list of materials that economically disadvantaged children in your classes need in order to develop their gifts and talents, such as books, musical instruments, special equipment... (The list should include items to be used at home as well as at school.) What can you do to see that these resources are available? What actions can teachers, parents, and community residents working together take on behalf of these children? Plan an "affirmative action" program that will get such a group involved.

22. Read "Four Promising Practices for Teaching Gifted Disadvantaged Students," by E. Paul Torrance in PROMISING PRACTICES (in the kit). Think about the following and put them into practice:

    a. Three examples of creative problem-solving activities. (How can problem-solving activities be applied to music, art, painting, and writing?)

    b. Five things that you would like to learn from disadvantaged children. (What kind of situation would be best for learning these

things?)

c. Three methods for studying the future. (Why is it important for economically disadvantaged children - or minorities or females - to study the future? What topics could be pursued through future projection sociodrama?)

d. Factors which Torrance and his colleagues consider to be important in evaluating the workshop activities.

23. Skim the units in TEACHING TOMORROW TODAY (in the kit). Select one and use it with your students. Discuss the results with one or more colleagues.

24. Read "Instructional Planning for Gifted Disadvantaged Children," by Alexinia Baldwin, in GIFTED AND TALENTED: DEVELOPING ELEMENTARY AND SECONDARY SCHOOL PROGRAMS, by Bruce O. Boston, ed. Make a self-contract to carry out one or more of the activities described. Keep a record of your progress toward a self-selected date.

25. Plan a research unit which will allow the different groups of students to find out more about their own history which has been excluded from the history books. (Students should be given a choice of working independently or in small groups.) Some students may find it helpful to interview community residents, especially older members, as well as to perform library research. (Teach or review both research skills and interviewing techniques prior to assignment.) Encourage students to share the results of their research with others in the school. (One way this might be done is to put the infor-

mation into a story which could be presented to younger children.)

26. Plan units in black literature, Mexican American literature, and/or literature by women. Include literature of the past as well as selections in contemporary literature with which the students can identify.

    Have students read the various samples and choose particular poems, prose passages, or phrases/sentences which have special significance for them.

    Encourage individuals or groups to make dramatic presentations of the literature representative of their culture, weaving the selections together with songs, dance, and/or instrumental music.

    Arrange for performances before other classes, the school, and/or the community.

    (See Appendix F, p. 44, for an article which provides help with regard to "Black Literature," developed by James A. Page, a community librarian in Los Angeles. Work with your school or community librarian to develop your unit(s); then share the material with other teachers.)

27. Guide students in exploring careers in one or more of the ways listed on pages 7 and 8 (Item 4 of the Preassessment).

28. Study the simulation, HERSTORY; then involve all students in this activity as directed (male and female). HERSTORY is in the kit.

29. Have interested students examine the book, THE SEXES: Male/Female Roles and Relationships, by Betsy Ryan, ed.(in the kit). Then have them create their own versions of this book, using appropriate poems,

prose, cartoons, quotations which they have found in newspapers, magazines, and/or books. (Remind workers not to cut out items from materials which do not belong to them.) Allow class time for this project, and give students freedom to share "choice" items as they encounter them if they wish.

When all books have been completed, schedule a "sharing" session (or sessions) for each student to read the others' books. (If students agree and the librarian is willing to be responsible, put these books in the library for others in school to enjoy.)

30. Examine the booklet, GUIDE TO THE MYTHMAKERS*;then embark upon a unit as described or altered to fit your students' needs and interests. Encourage minority students to find myths representative of their cultures. Original myths may also be written in class to explain circumstances or effects for which the writer supposedly does not have scientific facts to do so; e.g., why only some trees shed their leaves in the fall, how the bluebonnet got its color, why a particular river winds and twists...

31. Younger students will enjoy playing RAFÁ RAFÁ (in the kit). Read the instructions yourself first; then let your gifted readers figure out how to play and explain to the others.

32. Linguistically different children and those with a flair for language will find the magazine, QUINTO LINGO, full of challenge and interest. Issues of this magazine are in the kit. Encourage stu-

*A set of multi-copy paperbacks is available from ESC, Region XIII.)

dents to puzzle out the unknown languages by comparing them with the English version and using combination dictionaries (English-French, French-English, etc.) - in the kit. Group work recommended.

33. Artistically talented students may make murals for the class, the school, or even the community. This is another good opportunity to involve students in culturally relevant activity. The book, MURAL MANUAL,(in the kit) provides helpful guidance.

34. Other visually perceptive students may enjoy PHOTOGRAPHY WITHOUT A CAMERA (in the kit). This activity can be pursued in a cultural setting or in any setting the student prefers. It can also be combined with course content. For example, in Appendix G, p. 53, Jack R. Cameron and Emma E. Plattor describe "A Photographic Approach to Poetry." As these authors point out, black/white stills, color slides, or a film can be created and effectively carry content. Again, let students share their finished work with others in the class, school, and perhaps community.

35. Let Activities 32, 33, and/or 34 lead into a careers unit with the students exploring careers requiring skills in foreign language(s) and the visual arts.

36. With the librarian, prepare a booklist of vocations in literature (or have selected students do this) for use in career exploration. Have students share important discoveries they have made about both the vocations and the person(s) in them. See VOCATIONS IN LITERATURE: A BOOKLIST - in the kit - as an example.

37. Encourage students to make puppets and act out situations which disturb them. Lead discussion of what was involved (feelings, ideas...), why the situation appeared to be disturbing, and how to deal with similar situations. (THE PUPPET THEATRE HANDBOOK - in the kit - is a useful reference.)

38. If you have always believed that culturally different and economically disadvantaged students lack verbal skills, read "Are the Deprived Non-Verbal?" (Appendix H, p. 57). Then apply what you have read to your work with these students, including suggestions from the last paragraph of the article.

V. Postassessment

PLEASE DO NOT WRITE IN THE MODULE.

1. List 5 ways to locate gifted students among minorities, the poor, and females.
2. Describe activities to develop as many of the different abilities included in the U.S.O.E. definition of giftedness as you can (at least 6 all together). Specify the ability involved in each.
3. List ways students can be guided in exploring careers, especially careers which do not limit them to stereotyped roles.
4. Describe ways students from different cultural backgrounds can share their cultural heritage with others.

Turn to the next pages and compare your responses.

GT # 8

POSTASSESSMENT EVALUATION

1. See page 6, Number 1; also pages 10, 11, Numbers 1-4, page 12, Number 6, and page 13, Number 3.
2. See page 6, Number 3 g: INTELLECTUAL; also pages 15, 16, Activity 15, pages 18, 19, Activities 23, 24, 25, 26.

   See page 6, Number 3 e, k: ACADEMIC; also page 14, Number 12; page 15, Number 13, and page 20, Number 32).

   See page 6, Number 3 f: CREATIVE/PRODUCTIVE THINKING; also h and i, plus page 17, Number 22, and page 19, Number 29.

   See page 6, Number 3 j: LEADERSHIP; also page 19, Number 28, page 20, Number 31.

   See page 6, Number 3 b, h, i: VISUAL AND PERFORMING ARTS; also page 19, Number 26, and page 21, Numbers 33, 34.

   See page 6, Number 3 h: PSYCHOMOTOR. (Psychomotor ability involves a combination of sensory and muscular responses; e.g., creative dramatics, singing, dancing, gymnastics, painting, photography...; therefore, the activities on page 19, Number 26, on page 21, Numbers 33, 34, and on page 22, Number 37 require some psychomotor aptitude.)
3. See page 7, Number 2, also page 21, Number 35, and page 22, Number 37.
4. See page 8, Number 5, also page 13, Number 7; page 16, Numbers 16, 17, 18; page 19, Number 26; page 20, Numbers 30, 32; and page 21, Numbers 33, 34.

GT # 8

Review the objectives listed on page 1 of the module, and rate yourself on a 1 to 5 (high) scale according to your candid opinion of the degree to which you have achieved each objective.

For example: 5 = very well, could not be improved

3 = average, fair demonstration of understanding and knowledge

1 = poor, need much improvement

If you score 3 or lower on any objective, recycle through the appropriate activities; then try the necessary parts of the Postassessment again.

Resources

Articles

"Are the Deprived Non-Verbal?" by Frank Riessman. THE CULTURALLY DEPRIVED CHILD. N.Y.: Harper & Row, Publishers, 1962. pp. 74-81.

"Barbie Doll," by Marge Piercy. TO BE OF USE. N.Y.: Doubleday, 1973. p.3.

"Black Literature," by James Page. ENGLISH JOURNAL, May, 1973. pp. 709-717.

"Don't Miss America," by Maxine Orris. THE HIGH SCHOOL REVOLUTIONARIES. N.Y.: Vintage, 1970. pp. 261-263.

"Finding Hidden Talents Among Disadvantaged Children," by E. Paul Torrance. Gifted Child Quarterly, Autumn, 1968. pp. 131-137.

"A Photographic Approach to Poetry," by Jack R. Cameron and Emma E. Plattor. English Journal, January, 1973. pp. 60-63.

"The Real Welfare Crisis, " by Milwaukee County Welfare Rights Organization. WELFARE MOTHERS SPEAK OUT. N.Y.: W.W. Norton and Co., 1972.

"Vocations in Literature: A Booklist," by Frederick Shrank, Marshall Sanborn, and Dennis Engels. Madison, WI: Research and Guidance Laboratory, University of Wisconsin. No date.

Books

CAN'T YOU HEAR ME TALKING TO YOU? by Caroline Mirthes and the Children of P.S. 15. N.Y.: Bantam Books, Inc., 1971.

CHICANOS: MEXICAN AMERICAN VOICES, THE, by Ed Ludwig and James Santibañez, eds. Baltimore: Penguin Books, Inc., 1971.

DAUGHTERS IN HIGH SCHOOL: An Anthology of Their Work. N.Y.: Daughters, Inc., 1974.

GIFTED AND TALENTED: DEVELOPING ELEMENTARY AND SECONDARY SCHOOL PROGRAMS, by Bruce O. Boston, ed. Reston, VA: The Council for Exceptional Children, 1975.

GUIDE TO THE MYTHMAKERS: A Practical Teaching Guide, by William G. Swenson. N.Y.: Bantam Books, Inc., 1974.

MURAL MANUAL: How to Paint Murals for the Classroom, Community Center, and Street Corner, by Mark Rogovin, Marie Burton, and Holly Highfill. Boston: Beacon Press, Inc., 1973.

NO MORE LIES, by Richard (Dick) Gregory. N.Y.: Perennial Library, Harper & Row, Publishers, 1971.

PHOTOGRAPHY WITHOUT A CAMERA, by Patra Holter. N.Y.: Van Nostrand Reinhold Company, 1972.

PROMISING PRACTICES: Teaching the Disadvantaged Child, by James F. Miley and Irving Sato, eds. Los Angeles: Ventura County Schools, 1975.

ROLES AND RELATIONSHIPS: A Practical Guide to Teaching About Masculinity and Femininity, by Barbara Stanford and Gene Stanford. N.Y.:Bantam Books, Inc., 1976.

PUPPET THEATRE HANDBOOK, THE, by Marjorie Batchelder. N.Y.: Harper & Row, Publishers, 1947.

SEXES, THE, by Betsy Ryan, ed. Englewood Cliffs, N.J.: Scholastic Book Services, 1975.

TEACHING TOMORROW TODAY: A Guide to Futuristics, by Ronald T. LaConte. N.Y.: Bantam Books, Inc., 1975.

TO BE YOUNG, GIFTED AND BLACK, by Lorraine Hansberry. Adapted by Robert Nemiroff. N.Y.: Signet, 1970.

WE ARE CHICANOS, by Philip D. Ortego, ed. Washington Square Press, 1973.

Films (to be ordered from local Education Service Center)

"Black and White: Uptight."

"Dream of Wild Horses."

"Mexican Americans: Invisible Minority."

Games/Simulations

HERSTORY: A Simulation of Male and Female Roles Emphasizing the American Woman's Circumstance, Past and Present, by Paul Dekock. Lakeside, CA: Interact Company, 1972.

RAFÁ RAFÁ: A Cross Culture Simulation, by R. Garry Shirts. Del Mar, CA: Simile II, 1976.

Magazines

QUINTO LINGO. Emmaus, PA: Rodale Press,Inc.

Measuring Devices

RENZULLI-HARTMAN SCALES FOR RATING THE BEHAVIORAL CHARACTERISTICS OF SUPERIOR STUDENTS, by Joseph Renzulli and Others. Wethersfield, CT: Creative Learning Press, 1976.

THINKING CREATIVELY WITH SOUNDS AND WORDS, by E. Paul Torrance and Joe Khatena. N.Y.: Personnel Press/Ginn and Company, 1973.

Torrance Checklist of Creative Positives, by E. Paul Torrance. Gifted Child Quarterly, Summer, 1969.

TORRANCE TESTS OF CREATIVE THINKING, by E. Paul Torrance. N.Y.: Personnel Press/Ginn and Company, 1966.